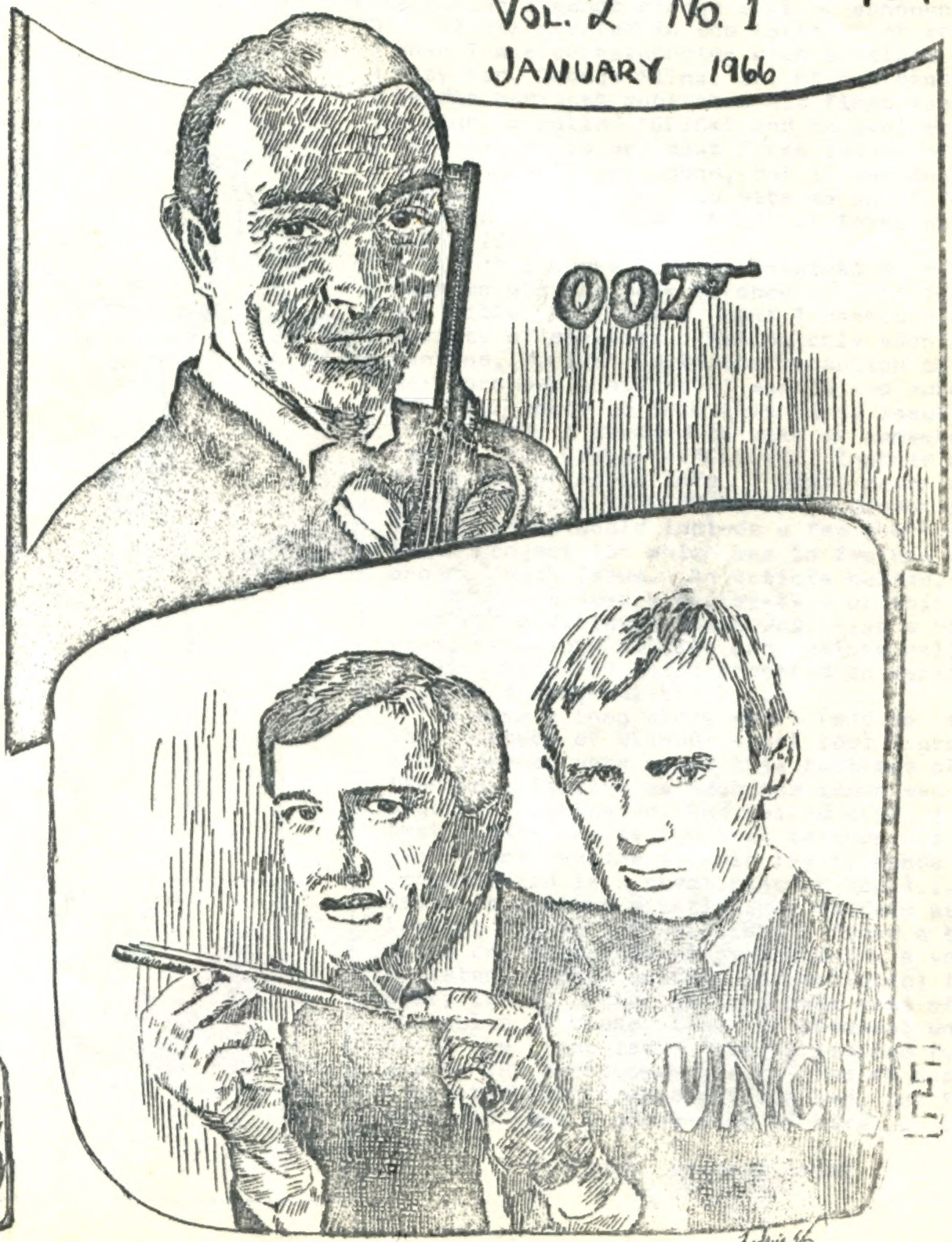
WEIRDOM

KICKING INTO ITS SECOND YEAR

VOL. 2 NO. 1
JANUARY 1966

15¢



"You are now holding before you the first issue of WEIRDOM, a fanzine made especially for fans of science fiction and monster material". And so stated the first sentence in my editorial of WEIRDOM #1 a year ago from this issue! So here we are again at the start of a new year and issue #7 as Rosa Klebb kicks us into our second year! (See top right corner of cover). We've come a long way since our first crude efforts and as most of my current readers haven't seen any of the early issues (lucky for them!!) I've decided to include a short history of WEIRDOM along with cover reproductions from the first three issues. Oh yes....at the end of this column a major change will be announced!

It all started in the latter part of 1964 when I was corresponding with a fellow fantasy fan, George Milns, Jr. of Pottstown, Penn. George had just published his first issue of a zine he called "GLICK" and he sent me a copy. This issue (as are most first issues of fanzines) wasn't very good, but it was enough to cause the "zine-bug" to bite me and I figured I could put forth an effort at least as good as "GLICK".

First I would need an original name. It took me about a week to come up with the present title, "WEIRDOM". Next I needed a good variety of contents. Having only seen one fanzine, "GLICK" (with the exception of a few semi-pro publications) I wasn't too sure as to what should go into this first issue, but in the end, I decided to make it somewhat different from George's "GLICK". Instead of having a lot of movie info, I would cover other topics and put WEIRDOM out in a digest size. The contents would include a few short articles like "Project 13" which was to feature a weird project each issue. An article called, "Amazing But True" was a Ripley-type of thing that featured oddities. There was also a book review, crossword puzzle, and feature called, "Flying Saucers" which reported on various sitings throughout the U.S.

To make a long story short (and to make this history of WEIRDOM short too) I gradually learned more about this business of publishing a fanzine as each new issue was put together, published, and mailed out! I found that experience is the best teacher...I also read every fanzine I could lay my hands on (competition is a great teacher too!).....I tried to analyze exactly what readers are looking for in a zine....and I found a better issue can be published by combining a variety of talents,(both writing and artistic) in every issue. After getting over some of the obstacles, I found that the cheapest way to print the first issue (due to limited funds) was by the hectograph method. The 40 copies I printed didn't come out too bad, but it sure did take a great deal of time.... too

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much time for the much longer.....15¢ and later 25¢ issues that would come out in the future. My next problem?.....finding readers which is more of a problem than it seems! At 10¢ a copy, it wasn't difficult to sell a few at my high school because they were a novelty, but I was looking for serious fanzine readers such as you. Putting an ad in "GLICK" and sending out sample issues gained little response (after all, the issue wasn't very good) but I was determined and burst forth with issue #2.....the results this time were a little better (acquiring a "Ditto" machine half way through the issue helped some).

Anyway, with each new issue, I slowly aquired new readers and a wonderful writing and artistic staff. Issue #3 was the last 10¢ digest size, and the turning point probably came with issue #4....new price..... new size....more letters to the editor. Because I felt I could handle a larger issue on a bi-monthly basis, I announced an increase in price with issue #6 (to 25¢).....incidently, this issue was my largest to date and two WEIRDOM staff members, Harold Sommerfeldt (contributing editor) and Chuck Rogers (head artist) became regulars on the staff.

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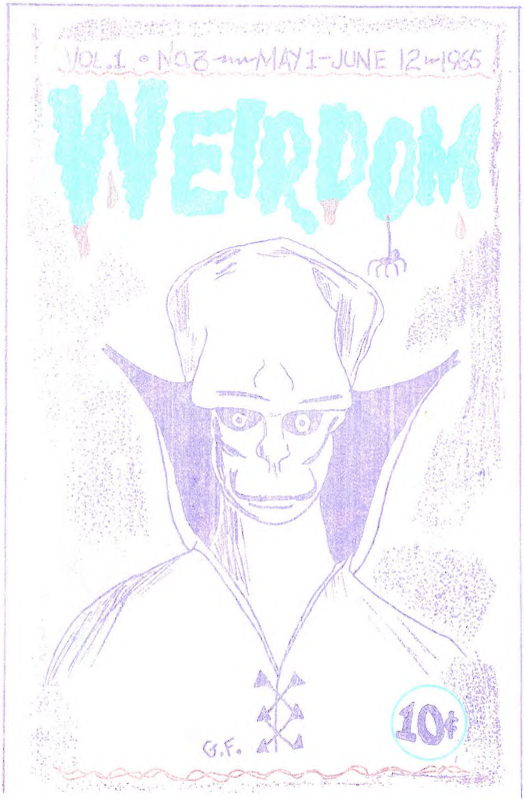

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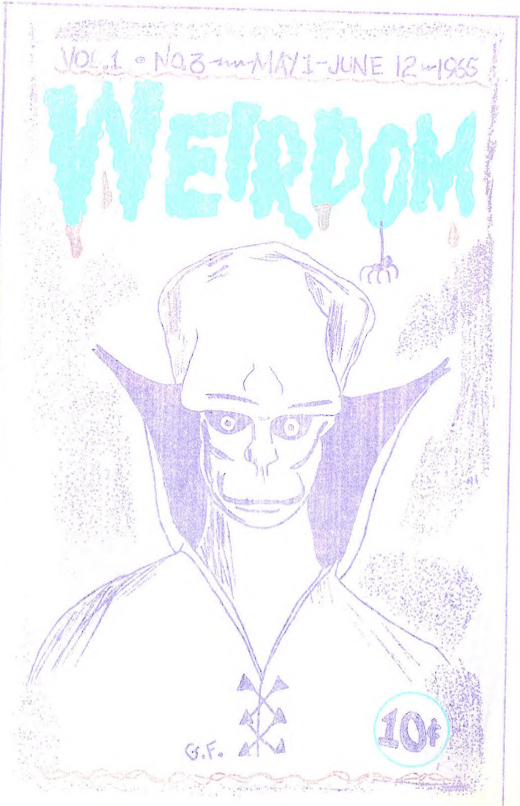

issue.....so after one year, I'm still making mistakes.....trying new things.....finding new readers.....and still learning!!! Guess that's why this hobby is so fascinating!

As you have (or will) discovered, this issue features an article on the new TV shows and the ever popular secret agent "kick". For we fans of science fiction and fantasy, I feel this new television season is just about the best ever. A list of the many secret agent-type shows is included in this issue (see The Saga of the Secret Agents), but I left out a few that will be coming our way with the new ABC season (they might already be on the air by the time you read this). First there is, "BLUE LIGHT", dealing with a double-agent during WW II and starring Robert Goulet....Then Rad Buttons is starring in a Get-Smart-type-of-thing, called, "THE DOUBLE LIFE OF HENRY PHYFE" (which I think is too long a name for a TV show).....and last there's a foreign (English) spy show titled, "THE BARON". For fantasy this season, we have two great shows (comedy) like "I DREAM OF JEANNIE" and "THE SMOTHERS BROTHERS SHOW". We do lack a good science fiction show though. I don't feel "Lost In Space" fills this gap because although I enjoy the show, I feel it is more of a comedy than anything. I have found "VOYAGE TO THE BOTTOM OF THE SEA" to be much better this season. With all the monsters and it's new "flying-sub" it's more science fiction than ever. I'm looking forward to viewing the much publicised "BATMAN" series (too bad it is on the same time spot as "LOST IN SPACE") and I hope it will turn out to be another "MAN FROM UNCLE" type success....and if it does, next season will probably bring us the return of that old radio and comic hero, "THE GREEN HORNET" as the "BATMAN" producers have already bought up the old radio rights. These have been a few of my opinions of the new TV season..... How would you like to voice your opinions on the new season? Well now you can, starting with the next issue, in a new feature called, "THE FANS SPEAK". Please submit your double-spaced, typed efforts to me by the 13th of February....from ½ to 1 full page.....and, oh yes, if you can bear to part with a small clear pic of yourself, send it along with the submitted material and we'll print it with your article.

And now for an IMPORTANT MESSAGE.....SO THAT I WILL BE ABLE TO CONTINUE THE PUBLICATION OF WEIRDOM.....FUTURE ISSUES WILL BE PUBLISHED QUARTERLY, (no longer Bi-Monthly) WITH LESS PAGES, AND PRICE TO BE 20¢ AN ISSUE. (price dropped from 25¢) Why, you ask???...Well, as I've endeavored to explain, (I know I don't have to explain to fellow publishers) what with the large amount of work and time involved in publishing one of these fanzines, I find that this extreme change in the format of WEIRDOM is necessary if I'm to continue with quality standards I've tried to set forth in publication procedure. So there you are.....next issue of WEIRDOM is to be published March - 1966....the price will be 20¢.....there will be less pages (less in quantity but better in quality). Because of this change in publication dates and price, no further subscriptions will be accepted at this time..... subscriptions will probably resume with issuance of the March WEIRDOM (five issues for $1.00)....to receive your WEIRDOM for over a year, all you'll have to do is shell out one buck!!! (By the way, this price change will only effect present subscribers. They will continue to receive their issues to such time that they receive full value for their money).

I believe these changes will improve WEIRDOM in many ways....most

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THE EDITOR'S HANGOUT, cont.

submitted articles will be accompanied by good photo repros (improved over this issue)....and we will continue to have fine art on both the front and back cover....of course there will be less full-page art on the inside and contributions will have to be shorter and to the point (and usually no longer than three pages).....and of course we will continue with our policy of sending a free copy of WEIRDOM to anyone submitting an accepted contribution (of at least one page in length)..... and, oh yes, they also get a free ad if they can use one.

Keep those contributions and your opinions of this issue coming in. We especially need short fiction and articles of interest. From myself and the staff of WEIRDOM.....A HAPPY NEW YEAR & HAPPY FANZINING! THANX FOR YOUR SUPPORT.

Weirdly yours,

Dennis Cunningham

STAFF

EDITOR.....Dennis Cunningham
PUBLISHERS.....Dennis Cunningham & Guy Rosebrook
CONTRIBUTING EDITOR.....Harold Sommerfeldt

WRITERS.....Lauren T. Flemming
.....Gene Klein
.....Dave Wilson

ART.....Chuck Rogers
.....Dave Ludwig (cover)
.....Gene Klein
.....Dave Wilson

A special thanks this issue goes to Dave Ludwig, for contributing this issue's wonderful cover.

WEIRDOM AD RATES

50 words.....25¢
¼ page.....50¢
½ page.....85¢
3/4 page.....$1.25
full page.....$1.60

Ads over 50 words in length may have a simple picture along with the copy if you wish. Extra colors are 5¢ each.

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TERROVISION

for 1965-66

by
Lauren T. Flemming

[illegible] "Lost in Space" [illegible] "Lost in Space" [illegible] "Lost in Space" [

[illegible] I said, I feel I actually p[illegible] first two or three episodes. Lately (ever since [illegible]) I've noticed some tragic flaws in this production.

[illegible] (if he didn't, where would the show be?).

Also, we mustn't forget that there is a serious error in the story's [illegible] long with an unwanted saboteur traitor?... ...NO!

As much as I hate to say it, the show has been [illegible] I'm still [illegible] for the rest.

[illegible] (for some of you readers, yet, you). [illegible] strangely enough [illegible] Lassie along with her.

GET SMART

[illegible] "Get Smart" [illegible] "It had to happen" [illegible] would have to write a satire on the use of secret [illegible] Don Adams, an excellent [illegible] Hymie, Robot [illegible] Barbara Feldon, a pleasure. [illegible] a combination with her. [illegible] kind of [illegible] Maxwell Smart, Agent 86 [illegible] a member of the cast, but after [illegible] as one of the three top shows. I've been told [illegible] Fuji Lama, but I haven't [illegible] so this might not be true. Anyway, I hope she stays.

Maxwell Smart, Agent 86 [illegible] [illegible] [illegible]

[illegible] in this part of the show especially for excellent skill of the writers.....

[illegible] still, [illegible] death. I don't have to tell you what to do with it in case you're captured.

AC: Yes Chief, but I have one question.

Chief: What is it?

AC: How do I get them to swallow the pill?

[illegible] as a woman. [illegible] that disguise in one minute?

99: I find that hard to believe.

86: Well, how about one hour?

99: That's still pretty hard to believe.

86: Well, would you believe our second date?

[illegible] throughout most new adventure shows I say that a show is corny [illegible] not necessarily [illegible] matter, [illegible] corny. However, one of the main elements of this type of comedy is the [illegible] of unpredictability, and when I can guess the punch line of the joke before it materializes, I know it is corny. Usually, corny [illegible] not necessarily a problem, but certainly not a good point.

THE SMOTHERS BROTHERS SHOW

It stands to reason that if you do not like the Smothers Brothers, you will not like this show. Before the show was even thought of, I felt that they were a fairly funny team, but nothing great. After reading of their upcoming show about a half a year ago, I felt that the show would be a flop because I didn't particularly think the theme was very good. Oh, but wasn't I in for a big surprise when the first show was aired. I found this show to be a delightful fantasy, with a fresh, new style of humor. Actually the humor isn't new, but only seems new because this type of humor hasn't been on television since the Burns & Allen Show (maybe with the exception of Jeudy & Mo last season). I realize that many of the lines are about as corny as you can get, but I still enjoy this program to a large extent.

Each episode is centered around Tommy Smothers, who was lost a few without his water-wings and returned to earth as an angel. His mission here is to help out people by doing good deeds. Ralph (his superior angle who is seldom heard and never seen) gives him his missions, usually through a phone. Poor Tom always manages to get him and his brother, Dick into some great mess before the half hour is up, but in the end always succeeds. I always wondered what would happen if he didn't. I remember once when Tom was [illegible] brothers Dan and Ralph were talking through the radio. He said something like: "Now if you foul up this mission I'll send you back to [illegible] (Tom leaned against the horn). I wonder what Ralph was going to say?

[illegible]

[illegible] SECRET AGENT

By the time this article is read, this hour long show will be off the air. Actually, I think the reason is not in that the show is bad, but because of it's competition. I have for a long time enjoyed this program, and when I first viewed it this season, I still felt the same way about it except I missed Burke's two cop-side-kick. Now I imagine that some of last season's fans of this show do not care for secret agent stuff, so the show loses viewers here. For those who like this kind of thing, most are tuned in on NBC watching a much better T.V. show: "I SPY"! With it's freshness, wit, and wonderful cast, I SPY" has Burke beat by a long shot.

I DREAM

When a show is popular in it's first year, next year, or a few [illegible] Romey Pyle, MC, which this year turned into Hogan's Heroes, etc. So, [illegible] nounced.....a remake of the Arabian Nights, with a genie named Jeannie. All that is needed now to make the show cornier is a Stephen Foster theme song.

[illegible] it one of the only two night-time NBC shows filmed in black & white.

[illegible] less than fantastic!

[illegible] that's none of my business.

[illegible] tory (the astronaut) "Master".

The plots of this show are not the least bit similar to it's predecessor, "Bewitched", and it is even funnier. As I mentioned [illegible] the special effects are the best I've seen on television.

[illegible] has been part I of TRIBBLATION by [illegible] part will be continued next issue.

Advertisement:

[illegible] Fiction, Tarzan, and Serial films. Send 50¢ in coin for catalog to- Dolton Film Exchange, P.O. Box 165, Dolton, Ill. 60419

THE BOOK SHELF

by
Lauren T. Flemming

THE DAY THEY INVADED NEW YORK, by Irwin Lewis--Avon G1227, paperback, 50¢

This is another book I found impossible to put down, but only for the simple reason that Dennis (editor Cunningham) had put his bubblegum down on top of it! After this problem had been taken care of, (Dennis received a thorough chewing out, and the cover received a thorough tearing out) I settled down in the rather dubious comfort of my family's living room to read, what seemed to be, a very interesting book. I'm afraid that I can only say that I enjoyed it. Irwin Lewis (the alleged author) is a decidedly good writer, although I've never read anything by him before reading this book. I've led a very sheltered life, and have only read about three-hundred selected S.F. books.

To get back to the story (I'll bet you thought I'd never get down to brass tacks! Or is it copper tacks? Ahh, nowedays there ought to be a steel alloy just as good!) Well, it starts out as this fellow goes into a bar, and orders a root beer. Shannon's bar & Grill in Manhattan (I wonder if it's owned by Del Shannon or Jackie De Shannon?) Anyway, he begins to tell another fellow (a sympathetic stranger) about this plot that is being carried out by a subversive group. They are planning to overthrow the United States Government!

If you've ever been in Manhattan, you'll know that there is a terrible traffic problem there. Can you imagine hundreds of people working in one building, all driving cars, and hardly any parking spaces? Well, that's what Manhattan is like! most people get around in subways anyway, but there are still problems. Imagine, if you can, streets crowded like crazy and a broken traffic light...Pandemonium! Well,

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now, here comes this group that has rigged all of the traffic lights on the island to go green, and stay green, when they pushed the right, preselected button. They figured that within one minute and thirty-two seconds, all traffic on the island would stop completely.

Now, in the subways, people go in and out through turnstiles. You buy this little coin, a subway token, and slip it into a slot when you go in. This releases the catch, and lets you go through the turnstile. Usually, there is a line, not to mention people waiting to get out of the subway by the same turnstile. Now, imagine if all the tokens given out one day were slightly oversized. Not enough to notice, just so they wouldn't fit through the slot. When the rush hour arrived as thousands of people crowded through the slides (or trying) standing in lines two blocks long, nobody would be either getting in or out. Can you imagine the confusion? And, at the same time, all that money in the pockets shown.

Now we come to the core of the matter. The Army, Navy, Marines, Coast Guard, Air Force, and even the New York Police Department pour down into New York from all directions, leaving the rest of the country (y'know, the other 99%) open for attack. . . . aye! There's the rub! For in that type of production, remember short it may be, billions would be over every town in the United States, and drop reams of money, only it's made by the treasury department of "you-know-who's" country, and not even a bank president can tell it from the real thing.

Well, the average mean Joe, on his way to work, picks up maybe two or three thousand dollars off the street. More chaos! The economy of our country is, to make one of the characters of the book, "... easier to begin with, but now, snafu-hell!" People start to take their money out of the bank, as they feel safer with it in their mattresses and our country is plunged into depression. People start selling stocks for anything cash in the dollar, and demanding money for their U. S. Savings Bonds, and soon in just the right position for guess what? Right, a war! World "number."

Anyway, this is what our hero says to his newfound friend, who actually doubts his sanity, remaining incredulous. This lasts only until five minutes after our hero walks out of the bar, when all of the green lights in the neighborhood go on at the same time, and there is an unbelievable traffic jam.

On this note of somewhat dubious irony, our story ends, with a short reminder from our author to tell us S.F. fans that what is past is prologue, and that history is permanent.

SARDONICUS, by Ray Russel--Ballentine 540, paperback, 35¢

This book is actually comprised of several short stories, in addition to the title novelette. Some of the stories are not short. . . about a page, but they are some of the best I've read.

Ray Russel's dubious wit is of the kind that, a century ago, would have been termed in bad taste. Even now there are some people who would take offence. According to the introduction printed in the book; "He is really a horror man at heart, a practitioner of calculated terror in the grand manner. Mr. Russel's chilling dramatics make no bones about being mellow, rich, rococo, and rewarding." I can't say that I

(cont. on next page)

agree with all that's been said here, but the book is still a good one and has my reccomendations.

THE VAULT OF HORROR, Ballentine--U2107, paperback, 50¢

Dennis did me the dubious favor this ish of letting me review the third in a series of which he reviewed the first two.

As we all know, or will very soon, EC comics were vetoed by the Comics Code, an internal organization for the regulation of comic material available to the reading public. It is the opinion of the editorial staff of this fanzine that EC comics shouldn't have been taken off the stands, but they took them off anyway.

Well, it seems that Ballantine bought a lot of these stories, and are putting them out in pocket-book form. This way, the Comics Code has no jurisdiction, but it costs 50¢ for the comic book which would have costed you 12¢.

This particular collection of nauseating, sickening, loathsome, depraved, ghastly, grisly narratives is hosted by our friend the Vault Keeper, a strange sort of character who always seems to have his hand in his mouth. Assisting him are his two companions, the Old Witch and the Crypt Keeper.

Like the last two of this series, this book is about two-hundred pages long, the art is the best we've seen so far, and the names of the characters are corny. (Jason Logan, his wife, Enid, Hartley Quimb, etc.) I don't know what bearing this last observation has, but I observed it anyway.

-END-

MaGaZinE ReViewS

By Harold Sommerfeldt

MONSTERS UNLIMITED #5

Though most monster fans would put down this mag because it contains no articles or it's below their level. I'm afraid I can't agree with them! This monster mag doesn't pretend to be serious and then have "funny captions" or "laughable" articles like the early FMs, Mad, and Horror Monsters; Monsters Unlimited is supposed to be funny and I think it is most of the time. Stan Lee, the Marvel Master-

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mind, was that same wit that can be found in any spidey comic or in the letter columns of any of his comics. A person can't say he's spending too much money because the price is only a quarter. For the extra money, this is the second monster mag to sell for 25¢. The other was Monsters and things. Monsters Unlimited is never prejudiced, it eats [illegible] from the old universal classics to todays bombs, it gets a little laughter from all of them.

Magazine from has done, it's pretty good. His Famous Monsters is the best in that field and now his Monsters Unlimited (seem to be Famous Monsters is using) is also has an excellent touch.

Monster Make-Up Handbook

[illegible] should have [illegible] of it. It came out, of course, because FM is going to [illegible] third annual make-up contest (I plan to enter myself). The [illegible] and together by a top make-up master, Dick Smith, who is very [illegible] and information. He has [illegible] and [illegible] it with a [illegible] of [illegible] from film. In between he tells [illegible] and [illegible] make-up, and helps to make [illegible] Dick starts [illegible] by step in making three different [illegible] Ghoul, [illegible] Werewolf. For the more advanced student he shows how to make [illegible] a Lon Chaney type werewolf, a mild looking Jekyll mode, and a [illegible] Mr. Hyde. I think the most interesting make-up there, is the new Frankenstien Monster. It's [illegible] unbelievable [illegible] showing shrunk skin and [illegible] brow. The [illegible] about it is there for [illegible] can make it themselves. One last thing that [illegible] makes this mag different, it doesn't have end page [illegible]. What I so different about that it's a [illegible] you do plan on entering the FM contest, you better pick this mag up.

CREEPY #.

I don't [illegible] how they do it, but Creepy has put out another [illegible] issue. [illegible] has done it, [illegible] think "Drink, Drink, Drink" [illegible] of the Monsters." His biography is [illegible] in the [illegible] plus his pictures. I know Creepy has many great artists, but I hope [illegible] to all the covers. The stories were [illegible] a couple of stories about werewolves and vampires but after saying all these type of stories in the past issues of [illegible] I didn't mind. I thought the stories "Image of Bluebeard" and "Drink Deep" were only average and low points of this issue. The high point of this issue was Gray Morrow's art for "Blood of Kay'ee". Just a touch was the best I've ever seen on a story, just too good to be true. I enjoyed the story "Duel of the Monsters", "Rude Awakening" (I like the way Alex [illegible] his panels, it adds to the mood and breaks the monotony of always having square or rectangular panels), and "The Body

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snatchers." "Blood of Krylon" could have been the best story ever published in Creepy. The artwork was great but the ending ruined a real great story. I think that everyone who reads this column must read Creepy, so I won't waste space by telling you to buy it. I'll just say read Creepy a second time. . .you'll enjoy it even better than the first.

FAMOUS MONSTERS #37

I won't have to write a "hate" review this time about FM. I feel that FM has finally come up with a good issue, but it still isn't great. I think FM reached it's peak when it expanded to 100 pages, so when I refer to FM not being so good as it used to be, I mean to compare them to FMs around #21. Gray Morrow has done the cover featuring Harryhausen's Ymir. I think it is the best cover FM has had in some time. It draws attention, which a good cover should do anyway, and is very colorful. FM started the filmbooks of "20 Million Miles to Earth" again, the first time was in SM and now when #38 comes out I'll finally read about the conclusion. I would like to see FM finish the Metropolis filmbooks, started in SM sometime in the future. If they could do it to "20 Million Miles. . ." they could do it for the classic "Metropolis". FM has added another great Lugosi article to their collection; this time the article was about his house. An interesting interview with Karloff by a fellow englishman, nothing really new, but still interesting. A high point of the ish for me was the photo of Charles Laughton as Quasimodo. It really caught the soul of the hunchback. A feature that was last seen in #18 is back again and I'm sure it made a lot of fans happy. The feature was called "Inside Darkest Acuba". It deals with criticisms of a movie, this time the movie was "Weird without a Face". The preview of two new movies ("The Skull" and "The Village of the Giants") and the plot synopsis of two other movies: "Terror is a Man, and "Return of Dracula"., rounded out a very much improved issue of FM. I was also glad to see the letter section back. I like to read about the praises and pans of a certain issue by other readers. #37 isn't the best FM ever published, but I think it is the most important one. FM was reaching an all time low and with #37 it has taken a giant step to get out of this rut and will lead, I hope, to better issues.

MAD MONSTERS #10

Look what has returned from the dead! After a year's absense, Mad Monsters is back, but still hasn't changed. MM is still aimed at kids from six to thirteen years old. As in the past, MM has a review of an old classic (The Mummy), a biography (Basil Rathbone), and thier "funny" captions. Before this ish came out, I thought Mad Monsters and Horror Monsters were dead, and I was glad. I don't know how these mags could come out with twenty issues combined. Aside from Famous Monsters, MM, and HM are the only mags that have put out ten issues. Remember Fantastic Monsters? They only came out with seven issues. Castle of Frankenstein is at #7, Monster World is at #6, Space Man was discontinued after #6, and no other American monster mag has gone over five issues. Why has two pretty bad mags like Mad and Hor-

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Are Monsters sold ten issues each? Maybe the publisher and editor don't know when to quit, or people who buy monster mags are ten to fourteen years old. The last explination can't be right. I'm 17 years old. Will any more Mad Monsters or Horror Monsters come out? Only time will tell. Personally, I think if you read one you've read them all. MM hasn't changed since their first issue.

WEIRD #10

Here's one magazine I have never heard of. Still can't. Forrest wrote me asking if I had seen it, and I said no. He told me it was like Creepy, horror comics in a mag. He sent me a copy and was I surprised. I was going to label it a copy-cat, and then I saw it was #10 and it came out bi-monthly. This means that Weird was already 4 issues old when Creepy #1 came out. I wonder if Jim Warren got the idea for Creepy from Weird? Coincidence in the style of the mag? Who knows. It has a host. His name is Morris, the publisher of Weird. The only known fact on the staff is Hugo Gernsback, the editor of the Gernsback Magazine, and who had done a few articles for FM. The stories are good and not that good. The scripts all seem to have the theme of rising from the dead and getting revenge. The set-ups are good, but doesn't have that excellence like Creepy. I did like one story somewhat. It was called "Frankenstien" and had adopted it from the book and the movies and told the story through the monster's point of view. If any readers have any information about the first few issues of Weird, would you please write me and tell me about them?

MONSTER WORLD #1

I would have to call MW #6 an average monster mag. It wasn't that good, but it wasn't that bad. The cover with a Dan Reed Frankenstein and a Santa Claus suit was different and original, but it didn't do anything to me. I think MW is running out of words. In the limited space of 49 pages. One thing that I did notice that was different was the articles "Revenge of the Zombies" and "Tarantula". The articles gave a little history and a few facts about the movie and not a plot synopsis. Now if they would lessen the amount of articles and lengthen the remaining Monsters World, it would turn out to be a good monster mag. I read through this issue in about ten minutes, too many pictures and not enough writing. If MW wanted to improve, they would have to (1) get rid of at least half of the ads in the back, (?) cut down on pictures or reduce the print for more reading, (3) write the articles on a more sophisticated level than for a ten-year-old monster fan. We, the monster fans, don't really have that many monster magazines, and what we do have, only one is really about the serious fan. We can have better mags if we want them, or must write MW and such FM and tell them what we want. Jim Warren is in business, he doesn't want to lose our money. The last few sentences have been a contributing editors editorial. I hope you take them as us, and let some monster mags know what you want.

GHIDRAH, THE THREE-HEADED MONSTER

movie review
by
HAROLD SOMMERFELDT

The Japanese have thrown everything into their latest monster epic and for the most part, I think it was successful. When you see the movie, you will see prehistoric monsters, a fairy tale, flying saucers, martians, and to add the Bond flavor, a little international espionage.

Toho has brought back Godzilla for the fifth time. Remember when the original Godzilla movie came out? The gigantic lizard was slow and dim-witted, doing nothing but crumpling buildings and crunching people under his massive feet. Since then he has battled another prehistoric monster under the alias of Gigantis. He has battled King Kong, which I consider the lowest Jap movie, because of their mishandling of my favorite ape. The next fight was with Mothra, another Japanese creation. Because of his great, endless strength and fighting experience, he was drafted into the J.M.A. (Japanese Monster Army).

The J.M.A. now had land and sea strength, but what good is an army if it doesn't control the air? A natural choice for this spot was Rodan, a prehistoric flying reptile, who was last seen in 1957 with his mother. Now he has returned to help protect earth as a member of the J.M.A.

The J.M.A. now has ground, air, and sea power, but they need a brain to lead this massive power. Who but the god Mothra could do the job? Of the three, Mothra is the most different. He is from a fairy tale background, not from the prehistoric era, and he helps mankind instead of mashing it. He can also change shapes, sometimes as a caterpillar, and at other times as a moth (both are of a gigantic size of course). He has been featured in two previous movies, "Mothra" and "Godzilla Vs. The Thing". In the first movie he saves his helpers (two tiny princesses) from a greedy man. In the second movie, he fights Godzilla to save mankind; he will now lead the fight against a space creature called Ghidrah.

Ghidrah (the newest Toho monster) is the most colorful and interesting Japanese creation they have ever come up with. He is taller than Godzilla (who is 400 feet tall) and is a brilliant gold color, with three dragon shaped heads which breath electrical bolts. To add to earth's misery, he has the power of flight. From the film's story, we find out that Ghidrah caused the ruin and downfall of Mars and the monster intends to do the same thing to earth.

This is one Japanese movie that I really enjoyed. I knew that the worst it could be was a good comedy. The one main reason why I did like it was because the Japanese have finally given their monsters a personality. When Mothra held a meeting to try and unite them, we finally found out what was inside those monsterous heads. Godzilla and Rodan argued that mankind had never done anything to help them, only destroy them. Mothra showed his love for man, and to prove it he would fight Ghidrah alone, if neccessary.

Before this picture, Toho always played up their monsters as huge things capable of only smashing everything in sight. To add to their newly found personalities, they fight as a team. This is how they finally beat Ghidrah, they used strategy and combined their experience and strength.

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GHIDRAH, THE THREE-HEADED MONSTER, cont.

Toho leaves plenty of evidence that we'll be seeing more of Ghidrah and the J.M.A. in the future. The Ghidrah monster, though beaten, flies safely away and will always be a menace to man. Godzilla and Rodan are left at the battlescene, while Mothra swims back to his island with the fairy princesses. I suggest when seeing this movie, just sit back and relax, don't be to critical and you will enjoy it just as much as I did. Earth can rest assured now, even if Ghidrah decides to attack again. The Avengers (Oops sorry, I meant J.M.A., but they did remind me of the Avengers a little) will be there to stop him from destroying our beloved earth.

-END-

Fiction (I hope):

THE BAT
by
Dave Wilson

I layed in my room one stormy dark night
I heard a squeak and laid in pure fright
It was the squeak of a bat fluttering through,
He must have come down the chimney flue.
He showed his fangs and let out a screech,
And hung upside-down like a sucker leach
It was then that I tried to get up and move;
He dove at me and his flight was so smooth
I lifted my arm to protect myself,
To my surprise he landed on a shelf
He looked at me and turned his head
I took my chance and shot out of bed
I grabbed at my knife, but he took to the air
He swooped too low and got tangled in my hair
I yanked and pulled and tore him loose,
My right eye hung like from a noose
I held my knife and swung it high;
Through bloody lips, it gasped it's last sigh!

Advertisament:

THE GARDEN GHOULS GAZETTE #21 Filmbook coverage of the 1931 Masterpiece Frankenstein, including a complete script; an article by the film's director, James Whale; the complete story of the Lugosi Frankenstein film test; critical analysis; the contents of a letter from James Whale to Colin Clive, discussing Clive's role as Henry Frankenstein; an original newspaper ad from the film's 1931 release; and unpublished photographs. A 1965 Product Chart, listing every, horror, fantasy and science fiction film released in that year, with release date, cast, studio, and running time. A review of Mark of the Vampire, with complete cast and credits. A review of M, the German film directed by Fritz Lang and starring Peter Lorre, with complete cast and credits. Dracula, Tin God of Classics, a debunking article by that master debunker, Larry Winters; and loads of movie news with the latest photos. 40 pages 40 cents Professionally mimeographed with photo-offset covers and embossed stapled. Edited and published Fred Clarke, 7470 Odyssey, Elkwood Co. Ill.

BOOK & MOVIE REVIEW
by
DENNIS CUNNINGHAM

FIRST MEN IN THE MOON

THE BOOK:

Published by Ballantine Books Inc.
101 Fifth Avenue, New York, N.Y. 10003

Like most of Mr. Wells' books, First Men In The Moon is written in a straight forward style and based primarily on scientific facts and double talk. In pocket book edition, the book runs 159 pages and is made up of twenty-five chapters. The two main characters are, Mr. Bedford and Mr. Cavor. That's enough of an introduction; the story goes something like this:

Mr. Bedford, a young ambitious English gentleman has had some financial problems in the past few years. He had a job, but quit it because the adventure in his blood couldn't put up with a life of drudgery as a clerk. He had plans of great business adventures.... he would write a play and make his fortune.

To get the privacy needed to write a play, he moved to a small cottage out in the country. It was here that he met Mr. Cavor, a not so mad scientist. After some time, the two became rather good friends, and Bedford often dropped over to Mr. Cavor's lab. It seems that Cavor had just discovered a new and amazing metal, called cavorite (named after himself). Cavorite had the incredible power to cut off or screen out the earth's force that holds everything down and keeps it from flying out into space. This substance was opaque to the earth's gravitation and when properly controled, could be used to pull an object through outer-space and to another planet! While Cavor was thinking of science, Bedford was thinking of $$$$. He invisioned a "Cavorite Co." with such way-out things as, Cavorite shoes, luggage, etc.

When Mr. Cavor first told Bedford that he was going to the moon, Bedford thought he was nuts! Cavor told him of his plans of building a great sphear that would carry them throughout space. It wasn't until money was mentioned that Bedford became interested in going along. He was told of the many precious ores that might be lying on the moon, just waiting for someone to claim them and bring them back to earth. That was all Bedford needed; he volunteered to help build the sphear and to go along on the trip.

The sphear (see illustration) had an inner glass coating which was in turn coated and covered with sections of iron that had been coated with cavorite. All this was covered with metal roll blinds, to keep the sphear from taking off. The speed and direction the sphear would travel would depend on which and how many of the blinds were kept open. The entrance was in a manwhole situated at the top. The sphear after

(cont. on next page)

completion was loaded with food, oxygen, and other supplies they would need on their long journey to the moon. They were finally ready to take off!

The sphear took off with the swiftness of a bullet and inside, the two passengers felt great pressures pushing against their bodies, and later complete weightlessness. After a number of days of floating through space, the sphear began to near the moon and drop to it's surface. Cavor opened the blinds facing the earth to break the fall. When they hit the ground, the sphear rolled over and over until it hit a hill and stopped. It was a rough landing, but everyone came out of it alright except for a few bruises.

Looking out the portholes, they found the moon to be frozen because they were now on the dark side where the sun's rays were blocked off. When the moon began to rotate in the right position, they saw the sun's first rays peeking over the horizon. In a short time everything began to thaw out. To their amusement, vegetation began to grow at incredible speeds. What was once a frozen, barren land was transformed into a thick jungle within a matter of hours!

As they stepped out of the sphear for the first time, they found the moon's air a bit lighter than ours, but still breathable. They also found themselves somewhat lighter than they were on earth and could jump to great heights. After several hours of exploring the moon's surface, they found themselves lost in a lunar jungle. The vegetation had grown so fast, they couldn't find their way back to the sphear!

It was while running around on the moon in search of the sphear that they discovered other life other than vegetation on the moon. They spotted a huge insect like creature called a moon calf. Later they discovered other creatures called Selenites. These were also insect like creatures, but they stood erect, walked on two legs and seemed to be intelligent. They domesticated the moon calfs for food production and their dwellings were under the surface of the moon. This served as protection from the long frozen periods of the Lunar nights.

Bedford and Cavor soon became very hungry, so they ate some of the good tasting vegetation until their hungers were satisfied. What they didn't know was that the plants contained a substance that made them intoxicated, which caused their capture by the Selenites. When they next woke up, they found themselves chained in a dark chamber. Their efforts to communicate with the Selenites were in vain. Both Cavor and Bedford managed to escape, and they killed many Selenites in the process. It was quite easy to kill these creatures because they were so weak and flimsy (this was because of the difference in the earth's and moon's gravity). When they found their way to the surface (they had been taken inside the moon) they found that the chains that had held them were made of solid gold and that was why they were able to brake them. With both chains and a couple of crow bars between them, they now had a fortune in gold.

Now all they had to do was to find the sphear and return to earth, which they knew to do fast because the lunar night was coming and already the vegetation was beginning to die. They split up to find the sphear, but after Bedford had found it, Cavor was no where to be found. After searching for some time, Bedford found a note scribbled on a piece of paper telling of how Cavor had been captured by the Selenites. Running them, Bedford made it back to the sphear and took off to earth.

(cont. on next page)

FIRST MEN IN THE MOON, cont.

After many days of flight, Bedford lands; near the shore of a small English town of Littlestone. With the help of some curious people, he carries his gold (now much heavier than on the moon) to a hotel where he unwinds and had a large meal. When he told the people of his adventures, they thought he was crazy, but he didn't care for he had plenty of other trips to the moon. He could get more gold and he might even be able to rescue Mr. Cavor!

When he returned to where the sphere had been, his dreams were wiped out. A curious boy had ventured into the sphere and messed with the controls. Some people reported seeing the sphere take off and vanish in the sky.

This was the end of the book except for the last five chapters which tell about a scientist receiving messages from the moon on a crude radio receiver. Bedford checks this out, and sure enough, it is from Cavor who was able to construct a radio transmitter. He tells Bedford more about the Selenites, but is cut off before he has a chance to tell him the formula to Cavorite. This ends all chances for Bedford to ever get back to the moon, and thus ends the book.

I liked this book much the same as other books by H. G. Wells, but this one seemed slightly different in the way that it was written. The book almost reads the same as a Burroughs novel except it is written somewhat better. Except for some of the double talk, most of the happenings in the book seem believable.

THE MOVIE:

Filmed in DYNAMATION and LuneCOLOR
A Columbia Pictures Release
A Charles H. Schneer Production
Associate Producer- Ray Harryhausen
Directed by Nathan Juran
Screenplay by Nigel Kneale and Jan Read
STARRING:
Edward Judd, Martha Hyer, and Lionel Jeffries

Surprisingly, the movie stuck pretty close to the book. The main difference was that the two men took along a third passenger, a woman (Bedford's wife to be). There is also a difference in the appearance of the Selenites. According to the book, the high and low class (these insect like creatures have a class system much the same as termites and ants) Selenites look much the same except for the difference in size of their brain cases. In the movie, they look completely different.

I liked the way Mr. Wells' great novel was worked into our time era. The opening scene was very realistic and I felt as if I was watching the real thing as our astronauts were making the first landing on the moon. After finding an English flag with a note attached, they took it back to earth were they tracked down Bedford, now a very old man in a rest home. Our story opens as Mr. Bedford tells a group of scientists about his trip to the moon 50 years before anyone else!

FIRST MEN IN THE MOON proved to be a truly fine science fiction-fantasy film from Columbia. The filming, color, acting, and sets were most effective. Like always, the DYNAMATION was great, but there just wasn't enough of it. Besides a moon calf and the high classed Selenites, there was little animation. The low classed Selenites were no more than costumed extras and did not look any better than the same creatures seen in most Japanese science fiction movies.

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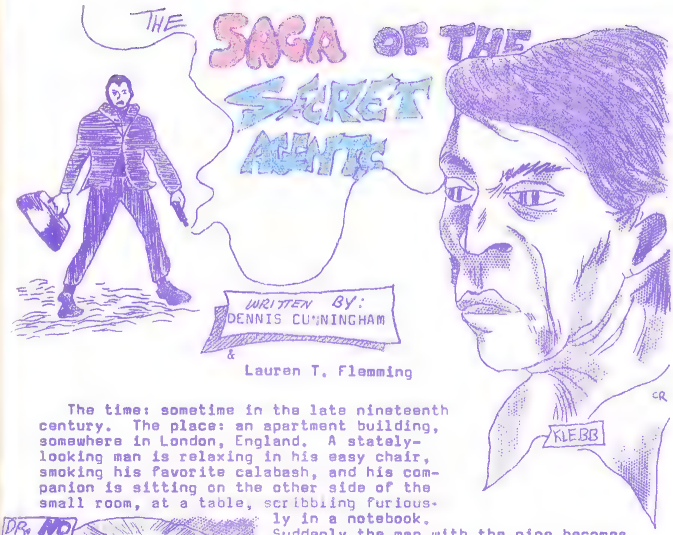

The time: sometime in the late ninsteenth century. The place: an apartment building, somewhere in London, England. A stately-looking man is relaxing in his easy chair, smoking his favorite calabash, and his companion is sitting on the other side of the small room, at a table, scribbling furiously in a notebook.

Suddenly the man with the pipe becomes very alert. "There's a young woman at the door with a broken heel and an umbrella. Would you let her in please?" The other man goes to the door, and sure enough, there is the young lady with the umbrella and broken heel, just about to knock.

"That's brilliant!" exclaims the befuddled man, "How'd you know?"

"Elementry; the quickness of step denoted noted youth, the irregularity, a broken heel, and I could hear the unbrella touching the wall as she walked past it."

The time: sometime in the late twentieth century. The place: somewhere under New York City; U.N.C.L.E. Headquarters. A very stately-looking old man is sitting at a very sophisticated instrument panel, gazing at a color television screen. He is talking to another man, somw

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talking to another man, somewhere near Moscow, who is in turn following yet another man. He informs the agent that the man he is trailing has just taken off in a jet plane, and is heading for the Tibetan border. How could he know this, 7,000 miles away? Simple, the man he is trailing has a miniature homing device in the pocket of his coat, sending off a UHF radio beacon, which can be picked up for miles away by any UNCLE agent at headquarters.

No doubt you know who these two stories are about. The first is a small part of a short story about Sherlock Holmes; the other is a recent television film about Alexander Waverly. Are these two alike? Have they anything in common?

There is but a crude similarity between UNCLE's New York facility, and Holmes' Baker Street residence, but they are the earliest and latest of the same kind of story.

Decades ago, Sir Arthur Canon Doyle won world-wide fame for 68 short stories about Sherlock Holmes, a witty detective, whose powers of observation and deduction were based on the extraordinary diagnostic competence of the eminent Scotch surgeon, Dr. Joseph Bell, a former teacher of Doyles'.

Although these stories were among the first of their kind, there were others before them. Our own Edgar Allan Poe was the first to write this type of mystery story. Anyway, these two were so successful with their stories, that a myriad of small type writers started apeing them. But as all writers know, good mystery stories are hard to write, and it is for this reason alone that Doyle and Poe are still known today, and their stories still read.

However, the fad he created stayed in full swing until about five years ago, when they began to taper off. What killed it? Well, for one thing, there are only so many people who can stand to read all the way through a book, just to find that the Butler done it. Not to mention that there's no mystery like an old mystery (if you don't agree with me, just thumb through one of the "Nancy Drew" series sometime....corny as Iowa in August!!!).

The mystery fad will never die, of course, neither will some of the great television shows, movies, books, and other mass media. No, it lives

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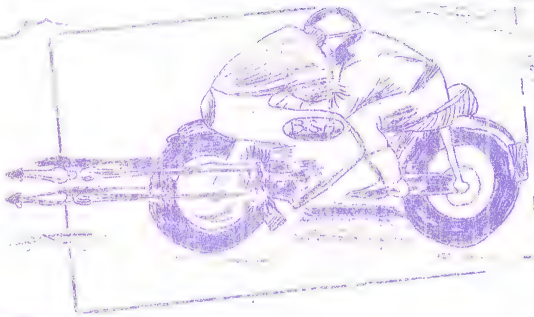
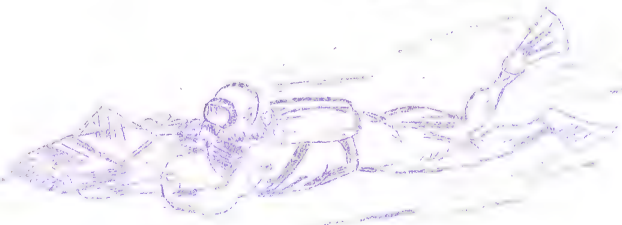
SCENES FROM "THUNDERBALL"





on, in it's own form, but it's descendant is even more infamous: "Secret Agents", the international espionage stories that people read as far back as 1790, but never noticed until about three years ago.

Ian Flemming

The idea of creating a character, "James Bond" struck Flemming in 1952, after he had resigned from his commission to the Black Watch Regiment. He had been appointed personal assistant to the director of British Naval intelligence. By the end of the war, Flemming was a Commander, a rank assigned to Bond. After the war, when he became a journalist as he had been before, he took a vacation to Jamaica, where with time on his hands, he began to write a book: Casino Royale, a combination of his own experiences and imagination. He had always been interested in gambling; he was a tournament-caliber bridge player, so he incorporated this theme into many of his books. James Bond was a composite of some of the tough commandos he had met during the war. His name was taken from an American Ornithologist, as Flemming was also an expert bird-watcher. The number, 007 was the last three didgits of his literary agent's phone number.

Casino Royale was only a modest success, but it led to more novels, which became the rage of two continets, not to mention four motion pictures: Dr. No, From Russia With Love, Goldfinger, and the latest release, Thunderball. These movies bring their fans just what they want: a combination of international espionage, sex, action, thrills, and most of all, gadgetry. Because those movies have been found to be very popular, there are plans for many more Bond pictures in the future. Production of, On Her Majesty's Secret Service, and Diamonds Forever is already underway. This is not the whole story though...before his death from a heart attack in 1964, Flemming managed to create another Secret Agent: Napoleon Solo.

Secret Agents Invade The Tube!!!

(cont. on next page)

Way back, when the closest thing we had to secret agent stuff was 77 Sunset Strip, some imaginative writer in England thought up a program called "Danger Man". The hero, John Drake (played by Patrick McGoohan) worked for some vague London headquarters, and popped up all over the world, pursuing forces of evel. The only thing dangerous about his job was that he was always attracting machine-gun fire. In 1961, this handsom, debonair hero came to the U.S. and met with immediate, but short lived success.

In 1964 another spy show came to the tube. The heroes, Napoleon Solo, (Robert Vaughn) and Illya Kuryakin (David McCallum) were working for a mysterious force known as, "The United Network Command For Law and Enforcement", or U.N.C.L.E. for short. The theme of this show unlike Danger Man, is to escape from reality, and is more of a fantasy than anything else. Solo and Kuryakin were always popping up all over the world with nerve-gasses, homing devices, tiny radios, and a host of other gadgets that any secret agent fan would go wild over. They fought a main organization called "THRUSH" (the name doesn't stand for anything; just sounds mysterious), who use the same kind of equipment, only not as good, 'cause they always lose in the end. The show got very unfavorable reviews by the critics. One called Vaughn, "...little better than a amatour in a second rate play..." and McMallum"....a second rate, small-part actor with a phoney sounding accent..." At first the show got bad ratings until the second half of the season, where it soared to great hights, and has returned this season in color. It became the most popular show of 1964 and the two special effects men (George Schwartz and Marcel Vercoutere) received an Emmy for their work in this show. Anyway, the success of this show brought a host of other "Spy Guys" who are trying to cash in on this new thing in TV (and movies, and toys, and soap, and etc, etc.....).

That same year, our ham-across-the-sea (Drake) came back. This time the show's title was changed to "Secret Agent" (very clever title) and expanded to an hour. This show proved to be a little dull and the best part of the show was the theme song (sung by Johnny Rivers).

1965-66 has proved to be the year of the Secret Agents!!! Among the new shows along this line to come our way are: I SPY, GET SMART, HONEY WEST, SECRET SQUIRREL, THE FBI, BLUE LIGHT, and the return of SECRET AGENT. If this keeps up for much longer, there will be more secret agents on television than there were cowboys in 1958!!! Speaking of cowboys, there is also a secret agent cow-puncher

(cont. on next page)

on a show called, Wild Wild West. What next, secret agent family shows? Ahhh.....but it doesn't stop here.....no indeed, how about those comercials? Who hasn't seen, "James Bread from Bond", "The Man From Glad", "The Girls from Fabulash", and "Captain Quick"? This is just the beginning of countless comercialization of this popular theme. We've all seen the 007 hair oil, deodorant, shaving cream, cologne, and after-shave lotion on the telley. You most know the "When-you-use-double-O-seven-be-kind" comercial by heart by now. I shudder at the thought of what would happen if some homicidal maniac took the "With-double-O-seven-you-have-the-license-to-kill....women!", seriously!

Then there are the toys!!! Have you gotten your James Bond road racing set yet??? There are several different attache cases on the market now for would-be spies. One of them (the "secret-Sam-where-where-secret-Sam-here-here" one) offers a camera which takes pictures from inside the case. A gun also shoots from inside this case, along with other nifty goodies which come with the kit. There are many toys now which bare the name 007, James Bond, and The Man From Uncle. You can buy replicas of the guns used in the UNCLE show and an attache case like the one used in "From Russia With Love", which even has a teargass cartrige that explodes automaticly when the case is opened (harmless of course).

Last week I was looking in a camera shop for a good 620 size snapshot camera. When I saw one I liked, I took it down from the shelf. Trying it out, I pressed the shutter; a barrel came out of the side and it went off, killing two salesmen and wounding a few costomers. I was later told that it was a special model designed to be a gun for secret agents, in case they were dis-armed. They told me not to leave town.

My correspondent in New Jersey informs me of a similar experience while looking around in the electronics section of a department store. He spied an interesting looking radio (transistorized, AM, FM, SW) and after clicking it on, it turned into a gun, shot out a small dart, putting out the casier's left eye! Some wise guy had left it there from the toy department!

(cont. on inside back cover)

The Garden Ghouls Gazette

Professionally Mimeographed 8 Sheets Page 40 pages 40 cents
Frankenstein Filmdom Forty Reviews Forty Cents Book Reviews

THE HORROR FILM CLUB

First Reviews

Dracula, Reg

Ready In January

GARDEN GHOULS GAZETTE 40¢

Fred Clarke
7470 Diversey
Elmwood Park, Illinois
60635

Welcome to the first in a series of comics, featuring the once popular "Stick Jokes". Each future issue will contain a one or two page comic strip along this line. Do you know any Stick Jokes? If you do, send them in for:

THE WEIRDER SIDE OF WEIRDOM
STORY: DENNIS CUNNINGHAM
ART: CHUCK ROBERTS
SIR... I WAS WONDERING IF DAVEY CAN COME OUT
WHY YOU KNOW THAT DAVEY CANT PLAY BASEBALL WITH YOU!... HE HASN'T ANY
HE LIKES TO SEE THE FIRST BASS

Dear Dennis,

First off, I dont't think the FM checklist is worth the space it takes up. The information provided is almost totally without value, because it's meaningless to those of us who don't have the issues. /It is meant for those of you who don't have the issues so you can know what articles you are missing. ED./ On general principles, I consider FM worthless; that might make me prejudiced.

The Bookshelf is an excellent idea...not just having reviews under various departments, but in having them all collected under a single general head. I disagree with your reviewer, though on CASTLE OF FRANKENSTEIN. That magazine is so far above FM in coverage (mature, unpunned coverage, that is) of films that comparism is insulting. Evidently the Ackeridiot doesn't consider information on the films as important as pages and pages of stills more suitable to CORE MONSTERS ANNUAL #1. /I think you will find that both Harold Sommerfeldt and myself have changed our opinions of FM although the latest issue does show some improvement over #36. I do not agree with your opinion of Mr. Ackerman though. I'm sure "Forry" would have a much better magazine if he wasn't being restricted by publisher Warren. He is out to make money, so Warren must restrict his staff to publishing material that will appeal to the younger set. ED./

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"YOURS TRULY" (YOUR WEIRD EDITOR)

DENNIS CUNNINGHAM

Lauren T. Flemming seemed so excited over Operation Terror that the evening after I read the review, I took the book off the shelf and read it.--------- To some extent, I agree with his judgement. I know I liked the "guy and and gal fleeing the unknown"---rather like in The Invasion of the Body Snatchers--- but I can't say I liked it too much when the hero turned out to be a pawn. That having the protagonist look like he's acting effectively all through a novel, then ending things up with the disclosure he's been playing along, is pretty popular I guess. I can't say as I've ever appreciated it though.

Currents of Space is probably Asimov's best novel---but Pebble In the Sky is a close second, and in some ways my favorite.

When Simak's They Walked Like Men first appeared, the reviews were horrible. It surprised me. I liked Simak's characters a lot, and Parker Graves is one of the best of them. Strangely enough, I didn't care at all all for Simak's novel, Way Station.

I hope you have more cover reproductions like the one in #5. I's really hard to believe it was drawn on a spirit master, it was so good.

RATMAN was good enough, but certainly not the best superhero satire I've read.

There is one matter which I think you should explain for the benifit of us new readers. What's this jazz about the staff member you fired for plagarizing a piece? The broken references to it in the lettercol are rather confusing. /Back in issue #3 I had received a short story that had been plagarized and printed it without knowing it's actual source. I did fire a staff member from any future fiction writing, but this is over and done so we of the staff would rather forget this incident. ED./

(cont. on next page)

~ LAUREN T. FLEMMING ~

Well, I liked #5 tremendously. I was pretty surprised when I found myself enjoying #6 even more. For the most part the artwork was greatly improved. Chuck Rogers is good on things like the cover-type of illo, but his ERB drawings weren't as appropriate. What I mean is that Frazetta, Ivie, Krenkel, and the gang pretty much tend to immitate St. John in ERB illoing, and that general style seems to have become eccepted--which is quite as it should be, for the style is very good. Chuck's ERB art looks more like the comic-book conceptions, barrel-chested, very muscular figures. If you couldn't persuade Ivie to do the work, I think you should have looked around a bit more. I'm sure there's someone in fandom who can do ERB artwork. /I know there is always somebody, the problem is in finding them! ED./ (And I'm not soliciting assignments. I'm not the "someone". I wish I were, though.)

Your "King KONG vs. FRANKENSTEIN" satire was good. I'd like to see someone do similar, only more elaborate, take-offs on theses slip-and-slither sploh flicks.

Oh...back on the ERB section...If Lauren likes Burroughs, okay. I haven't read much of the man, myself, and what I have read I haven't cared for. (Part of it's the crazy thing that I like living in my body and I can't get used to some of that body-switching; or is that in the Kline books?) Anyway, that idea of covering a single author in a column is a good one. /Yes, I rather like this idea myself and we will probably have columns that will be devoted to other authors sometime in the future. ED./ I'm going to do the same thing in my SPECTRE column (assuming I have a column after the first one!). Sometimes though, it could for a deeper examination of the author's work than a collection of seperate reviews can provide. I don't think Flemming did all with the oportunity he might have.

(cont. on next page)

Thanks for reviewing THE SOLARITE. "Doctor Defiant" was a satire, wasn't it? /It is like The Man From Uncle; you can take it either way. ED./ Artwork was pretty good, but spirit just isn't a medium for detailed illoing. Too bad someone (and again it is "someone"--not me!) doesn't come out with a litho'd comic fanzine. /Oh, but there are already a number of them being published throughout the U.S. ED./

Well, since there weren't any Gigantic Issues being kicked around in the lettercol, I won't comment on that department. I do wish you'd keep the colored paper, however.

John C. Boland
Publisher & Ed. of
THE SOLARITE
Moline, Illinois

TOM VETERAN

Dear Dennis,

Weirdom #6 came as a complete surprise. You've really improved since last issue. One of the best points about Weirdom is it's excellent printing and your typing was good, something I've got to improve on. Funny thing though, I never can seem to master a typewriter, though I know how to type. This typewriter I'm using now is one from way back that doesn't always space, fails to write in a straight line all the time, and if I get to typing too fast, it skips letters. This thing is about 30 years old.

Your ERB article was good and I enjoyed reading it even though it failed to enlighten me, because I've read all of ERB's Venus, Pellucidar, Mars, Apache, Tarzan, etc. I haven't read them all, but darn close to it.

Too bad that you couldn't have had some drawings to go with my story. In an amateur magazine five pages is too much to go without some drawings. Anyway, the typing was excellent and repro great on the entire ish. I can only hope that I can do so good on S-T #4.

Lon Mitchell
Publisher and Ed. of
Super Theater
Toledo, Ohio

To the left is a small pic of one of WEIRDOM'S earliest writers and readers. His name is Harold Sommerfeldt and he lives in San Bruno, California. He has been with this publication since it's first issue and started writing with #4. We can all be looking forward to a fine review of the movie SHE by Harold next issue, and I hope to have him on the staff in many future issues to come. ED.

Dear Dennis,

A quarter for a publication this size is certainly worth it, and if another price hike means a longer fanzine...count me in because after all, what's money if you can't spend it, right? /Right! And I hope the rest of you all feel the same way. ED./ I guess I shouldn't talk since I hardly ever, if ever, pay for a fanzine, since I usually get off by loc-ing, contributing, or just plain trading.

The cover this time, was atrocious. If you were to turn the cover around, there is where you would find a cover suitable for this type of publication. But all those, huh, 'things' don't belong on fanzine covers, not to my way of thinking. Please no more of this. By the way, I noticed the smiling dog on the top right hand corner walking toward the fire hydrant. Now I know this is funny, but sheeesh, what do you want on a fanzine cover.....a dog takin' a leek??? If you do, then I supose this type of thing is okay, but if you don't, I think you stand somewhere along the lines I do. Think it over.

That "King Kong Vs. Frankenstein" was hilarious. I took me a little while to get over my histaria, and dry the tears from my eyes. No, I didn't cry, it's just when I laugh hard, I get tears in my eyes. Sound strange? Well, waddya want, I'm a strange person.

The ERB section was just grand and to be truthful, I thought Mr. Flemming was a her...Anyway, having never read Mr. Burroughs, or too many other authors for that matter, I was glad to recieve some reference material. That bird-man-thing, er,,, illo was really good. It struck me as being quite an original concept from what I've seen in other publications. Nice comments on the two Hulks. I really enjoyed it. The illo on Hulk #1 was really good.

The fanzine reviews were great, I feel there are too many persons (me included) who are lenient on fanzine editors because they don't want to hurt their feelings. /I find it hard to criticize other editor's publications for the same reason you have stated and that is why I am looking for someone to take over my fanzine column. Is there any clever, crafty, and able volunteers out there? It should be someone that gets enough fanzines every other month to fill the column every issue. ED./ I feel, if you are going to continue the fanzine reviews along this line, you'll get some favorable comments. As for Tinder Box #1, I admit it <u>was</u> really a messy thing, but that's all that mimeo could produce..... However, ditto repro coming up soon (some in #2, which is almost ready, and I suspect which will be ready by the time you people read this; this has been a sneak plug.) in Tinder Box. /I wish I could think of something clever to say about that last remark, but I am typing this late at night, and as hard as I try, I just can't think of anything! ED./

I enjoyed "Mark My Words", but I felt it was dragged out a bit, even to the point where I began to yawn a number of times. This isn't to say that Lon can't write..on the contrary. He's quite good, but a hero has to have a fast paced story; Mark My Words, I felt didn't.

(cont. on next page)

Doc Defiant was fabulous; I liked him a lot. However, the facial features of the characters weren't that clear. Still, it was good, really good, illo and script wise. The letter column was interesting, as I love long chatter columns. In general I felt most of the people had some interesting things to say. On the whole, issue #6 was good.

Gene Klein
publisher & Ed. of
Tinder Box
Jackson Heights, NY.

/ Martin Beire
/----------

Dear Dennis,

Now then, the last few issues of WEIRDOM have been excellent, with the exception of RATMAN comics, which in my opinion stunk, no offense. /There is no offense, it did stink! ED./ You are getting beutiful runs with all those colors, and of course your wonderful staff artist, Chuck Rogers adds a lot via his drawings. /Yes, I have in the past gotten very good runs, but now that I have to print more and more copies every issue, the printing (I am refering to ditto work) is fading out and eventually I will have to chage over to mimeo. ED./

Harold Sommerfeldt's FM Checklist ain't very enjoyable reading; it just builds a greed and envy amongst we poor peasants without many of the early issues. However, #6's magazine-column was a fine addition to the BOOKSHELF. With mention of so many magazines coming out over the summer, where is a review of that scarcity (already) SHRIEK!; one of the best issues of any prozine released in the US? /I didn't know why Harold didn't include this mag in his review column. I have seen this mag though and I don't agree with you about it being the best mag in the US. I feel that Castle of Frankenstein is much superior to SHRIEK. ED./ Admittedly it didn't appear on our newstands here, so I bought mine from Dave Tribble while they were still on his. Anyhow, roses to Mr. Sommerfeldt!

Of course, one of my favorite points in every issue is the fanzine review section. Fortunately, some readers don't believe everything they read everywhere, so I am still receiving orders for Glick. By the way, I saw your CoF plug and I hope it brings you many future orders. /Thank you; the same to you! ED./ Anyhow, the whole of the issues are good, in fact great and excellent, but where the ____ did your movie reviews fly off to? /I haven't had any in the past two issues because nobody contributed any worth printing. I guess that's a good enough excuse, but I now promise at least one movie review per issue, with photos! ED./

CHUCK ROGERS

George Milns, Jr.
Publisher & Ed. of
GLICK
Pottstown, Penna.

THE SAGA OF THE SECRET AGENTS, cont.

All kidding aside, Robert Vaughn (Napoleon Solo) was asked by a couple of the Vice President's Secret Service men for an UNCLE card. As a result, there are several card carrying UNCLE agents among the secret service! There are also several hundred thousand other people in the US who have their own cards. If you want one, just send a self-addressed, stamped envelope to UNCLE, c/O MGM, Hollywood, California.

One came in handy to Chuck Painter, a MGM press agent. He was going five miles over the speed limit when he was stopped by a policeman. When the officer asked to see his license, he couldn't miss seing the UNCLE card in his wallet. When asked what it was for, Painter told him that it was so secret that he couldn't even discuss it. He never got the ticket!

-END-

-MAGIC WANTED-

I am interested in corresponding with Magicians and others interested in magic. I asso wish to obtain catalogues, pictures, posters, books, magazines, tricks, and anything else that has to do with magic, old or new. I would appreciate your letters, so please write to: Dave Wilson, 1570 Willowdale Dr., San Jose, California, 95118

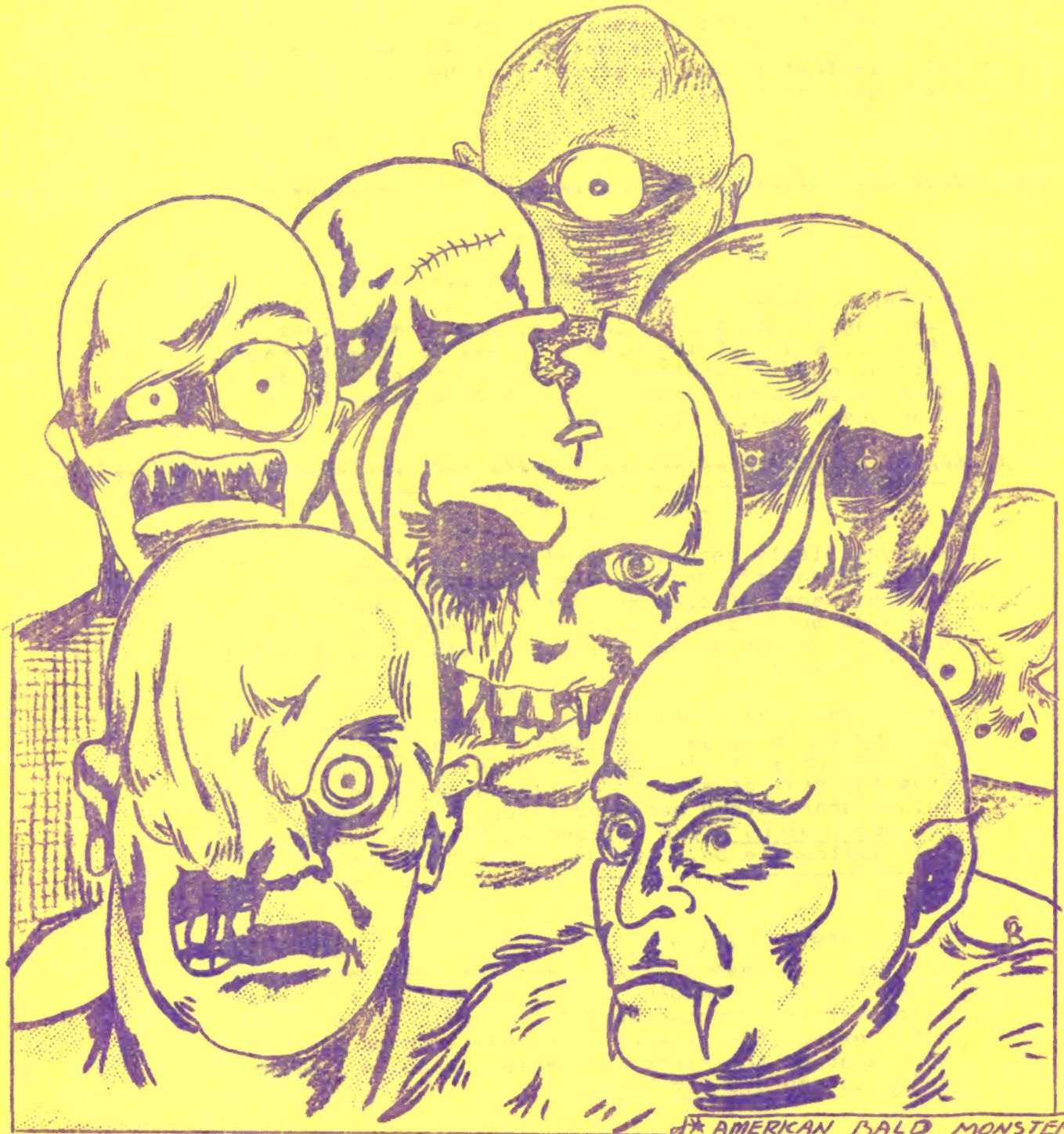
-WEIRD DIGEST-

Are you slowly becoming disillusioned in our beloved medium, Fandom? Do you have to riffle through hundreds of pages of crud and rot just to find one good story or article? Is your pet dromedary going without a new colar because you spent your last dime for another fanzine?

If you can answer yes to any of these questions, you are a pretty weird character! So, WEIRD DIGEST is for you! The best of assorted articles from the best of assorted fanzines, with an original short story here and there. Send your 20¢ to: WEIRD DIGEST, c/o Weirdom Publishigg Company, 1572 Willowdale Dr., San Jose, Calif., 95118

Wanted- FM's #'s 1,3,4, & 14. I will pay fair prices for each. I have a giant comic for sale, entitled, SUPERADVENTURES ANNUAL. It is an English edition, hardcover and running some 160 pages. It is in good cond. except the backing which has been mended and some wear on the first two pages. What am I offered? Write to your Ye Old Editor.

THIS PUBLICATION IS A.B.M.S.* APPROVED!



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